A.B.C. TELEVISION LIMITED,
BROOM ROAD,
TEDDINGTON,
MIDDLESEX.
Tel: 977-3252

C A M E R A S C R I P T

"CALLAN"

Prod.No: 1913 "RED KNIGHT, WHITE KNIGHT" VTR/ABC/7464

by

JAMES MITCHELL

DESIGNED BY
NEVILLE GREEN

ASSOCIATE PRODUCER
JOHN KERSHAW

PRODUCER
REGINALD COLLIN

DIRECTED BY
PETER DUGUID

CAMERA REHEARSAL: From 10.30 a.m, WEDNESDAY, 28TH FEBRUARY 1968. STUDIO 1, TEDDINGTON.

VTR: THURSDAY, 29TH FEBRUARY 1968, 17.00-19.00. STUDIO 1, TEDDINGTON.

TRANSMISSION: T.B.A.

DURATION: 46'25" + 2 COMMERCIAL BREAKS

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"CALLAN" (4) "RED KNIGHT, WHITE KNIGHT"

CAST:

Callar ..... EDWARD WOODWARD
Hunter ..... MICHAEL GOODLIFFE
Meres ..... ANTHONY VALENTINE
Lonely ..... RUSSELL HUNTER

Bunin ..... DUNCAN LAMONT
Hanson ..... JOHN SAVIDENT
Hunter's Secretary .. LISA LANGDON
Truman ..... DOUGLAS FIELDING
Goncharov ..... GEORGE GHENT
Customs Officer ..... JON CROFT

+ 16 men & 2 women extras (29th Feb. only) as:- Russian trade delegates (10M, 2F), postman; member of country house staff; Customs Officer; 2 ambulance men; airport policeman & 2 airport porters (all thru ERIC BLYTH): BRUCE WELLS, DARRYL RICHARDS, BERNARD EGAN, GEORGE DAY, ERIC KENT, CHARLES BIRD, WILLIAM CASTLEMAN, HARRY TIERNEY, FRED DAVIES, GREGORY SCOTT, DOREEN UBELS, DOROTHY WATSON, ROBERT CASE, ALAN HARRIS, JOHN CAESAR, ROLAND PORRITT, CHARLES HANDS, WILLIAM CURRAN.

* *

Floor Manager ..... JOHN WAYNE
Stage Manager ..... MARI MARKUS
P.A. ..... PADDY DEWEY
Call Boy ..... PETER GROOME
Timer P.A. ..... MARIAN LLOYD

Wardrobe Supervisor ... AMBREN GARLAND
Make-Up Supervisor .... JEAN MACKENZIE

Technical Supervisor .... PETER KEW
Lighting Supervssor ..... BRIAN TURNER
Sound Supervisor ..... MIKE WESTLAKE
Senior Cameraman ..... ROY EASTON
Vision Mixer ..... JOHN WHITE-JONES
Racks ..... JOHN TURNER
Grams ..... BILL RAWCLIFFE

* *

SCHEDULE:

WEDNESDAY, 28TH FEBRUARY:

Camera rehearsal 10.30-12.15
LUNCH BREAK 12.15-13.15
Camera rehearsal 13.15-18.00
(Tea break as arranged)
SUPPER BREAK 18.00-19.00
Camera rehearsal 19.00-21.00

THURSDAY, 29TH FEBRUARY:

Camera rehearsal 10.00-12.45
LUNCH BREAK 12.45-13.45
Line-up and make-up 13.45-14.30
Dress rehearsal 14.30-16.15
Tea break 16.15-16.30
Line up 16.30-17.00
VTR 17.00-19.00 (VTR/ABC/7464)
Technical clear 19.00-19.15
SUPPER BREAK 19.15-20.15

* *

TECHNICAL REQUIREMENTS:

Cams. 1, 2, 3 & 4: Floor pedestals. Cam.5: Pedestal on tower (fork lift truck to lift it there); 10-1 zoom & down pan wedge for Cam.5.
Normal monitors + 3 in Hunter's Office & 9" Pye for Hunter's secretary.
3 booms, 2 fishing rods for hallway of Country House, 2 slung mics for telephone kiosk & Goncharov's digs. Off stage table mic. for Hunter's secretary. Distort. Tape & grams.
Pract. telephones: Callan's Flat/Telephone Box & Hunter's Office/Shooting Gallery (on wall)
Pract. intercom & desk buzzer: Hunter's Office/Secretary off stage.
14 telecine sequences (mostly 16mm sof), Caption Scanner & Thames TV slide if available.

"CALLAN" (4) "RED KNIGHT, WHITE KNIGHT"

SCENE BREAKDOWN

	SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
			ACT 1				
	OPENING CREDIT SEQUENCE: TELECINE (1) & CAPTION SCANNER				SOF		1
1.	HUNTER'S OFFICE, INT.	DAY	Secretary Meres Hunter	1: A. 2: A, B. 3: A, B.	A-1 B-1	1-12	1-3
	TAPE RUN - SHOT 17, RECORDED AT END OF SHOW, TO BE INSERTED DURING EDITING						
2.	SHOOTING GALLERY, INT.	DAY	Callan Truman	3: C. 4: A.	C-1	18-20	4
3.	HUNTER'S OFFICE, INT.	DAY	Hunter Meres Secretary (v/o) Callan.	1: A. 2: B, A. 3: B. 4: B.	A-1 B-1 C-2	21-102	4-15
	TAPE RUN						
4.	SHOOTING GALLERY, INT.	DAY	Callan Meres	1: B. 3: D. 4: C.	C-1	103-108	16-17
	TAPE RUN or STOP						
5.	CALLAN'S FLAT - INT.	EVENING	Callan Lonely	2: C. 3: E.	B-2	109-117	17-19
	TAPE STOP						
	TELECINE (2): AIRPORT - EXT.	DAY	-	-	GRAMS	-	19
6.	CUSTOMS HALL, INT.	DAY	Customs Officer Lonely Callan Hunter Meres Bunin Goncharov All extras	1: C. 2: D. & L of D. 3: F. 4: D. (Office) 5: A.	A-2 (Office) B-3 C-3	118-135	19-22
7.	AIRPORT OFFICE - INT.	DAY	Callan Bunin Hunter Meres Customs Officer 2 ambulance men	1: C. 4: D.	A-2	136-137	22-23

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	SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
			ACT 1 (contd.)				
	TELECINE (3): AIRPORT - EXT. (0'24")	DAY	Bunin Hunter Callan Meres 2 ambulance men 2 air hostesses	-	SOF	-	23
8.	CUSTOMS HALL - INT.	DAY	Goncharov Extras	2: D.	C-3	138	23
9.	CUSTOMS HALL - EXT.	DAY	Goncharov Lonely Policeman Extras	3: F.	B-3	139	23
			TAPE STOP				
10.	CUSTOMS HALL - INT.	DAY	Meres Ambulance men Extras	5: A.	B-4	140	24
11.	COUNTRY HOUSE LIVING ROOM - INT.	DAY	Bunin Callan Hunter Meres	1: D. 2: E. 3: G. 5: B.	C-1	141-156	24-26
			ACT 2				
12.	COUNTRY HOUSE LIVING ROOM - INT.	DAY	Bunin Meres Hunter Callan	1: D. 2: E. 3: G. 4: E.	A-3 C-2	157-181	27-30
	TELECINE (4): TRAVELLING CAR, INT. (0'22")	DAY	Hunter Meres Secretary (v/o) Driver	-	SOF OFF-STAGE MIC		30-31
13.	COUNTRY HOUSE LIVING ROOM - INT.	EARLY EVENING	Callan Bunin	1: D. 3: G. 4: E.	A-3 C-2	182-202	31-33
14.	HUNTER'S OFFICE, INT.	DAY	Hunter Hanson Secretary (v/o) Bunin Callan	1: A. 2: A. 3: B. 4: B.	A-1 B-1	203-215	34-36
			TAPE RUN				

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	SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
			ACT 2 (contd.)				
15.	SHOOTING GALLERY, INT.	DAY	Callan Meres Truman	4: A.	C-1	216	36-37
16.	HUNTER'S OFFICE, INT.	DAY	Bunin Hunter Hanson Secretary (v/o) Meres	1: A. 2: B. 3: B.	A-1	217-237	37-41
17.	INTERCUTTING: CALLAN'S FLAT - INT.	DAY	Callan	4: F.	B-2	238	41-42
	& TELEPHONE BOX - INT.	"	Lonely	3: H.	FIXED MIC	239	
			/TAPE RUN/				
18.	HUNTER'S OFFICE - INT.	DAY	Callan Hunter Secretary (v/o)	1: A. 2: B. 4: R. of B.	A-1	240-249	42-44
			/TAPE RUN/				
19.	SHOOTING GALLERY, INT.	DAY	Meres Callan	3: J. 4: G.	C-1	250-251	44
20.	HUNTER'S OFFICE - INT.	DAY	Hunter Bunin Hanson Secretary (v/o) Truman	1: A. 2: B. 3: B.	A-1	252-267	44-48
			ACT 3				
	TELECINE (5): COUNTRY ROAD - EXT.	NIGHT	Bunin Truman (dead)	-	SOF		49
21.	HUNTER'S OFFICE - INT.	NIGHT	Hunter Meres	1: A. 2: A.	A-1	268-269	49-50
22.	STREET - EXT. incl. TELECINE (6): GONCHAROV'S DIGS, EXT. (0'25")	NIGHT "	Callan Lonely	3: H. 4: H.	B-5	270-273	50-52
	TELECINE (7): GONCHAROV'S DIGS, EXT. (0'10")	NIGHT	Callan Lonely	-	SOF	-	52

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	SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
			ACT 3 (contd.)				
23.	HUNTER'S OFFICE, INT.	NIGHT	Hunter Secretary	1: A. 2: B.	A-1	274-278	52-53
	TELECINE (8): COUNTRY ROAD - EXT. (1'04")	NIGHT	Meres Truman (dead)	-	SOF	-	53
24.	GONCHAROV'S DIGS - ROOM & LANDING, INT.	NIGHT	Goncharov Lonely Callan	2: F. 3: K. 4: J, K.	B-6 SLUNG MIC	279-283	53-54
25.	HUNTER'S OFFICE, INT.	NIGHT	Hunter Meres Callan (v/o)	1: A. 2: B. 5: C.	A-1	284-288	55
			TAPE RUN				
26.	SHOOTING GALLERY, INT.	NIGHT	Goncharov Callan Meres Hunter (v/o)	1: B. 4: G.	C-1 (A-1)	289-291	56-57
27.	HUNTER'S OFFICE, INT.	NIGHT	Hunter Callan (v/o)	2: B.	A-1 (C-1)	292	57
28.	SHOOTING GALLERY, INT.	NIGHT	Callan	4: G.	C-1 TAPE	293	57
	TELECINE (9): ROAD & COUNTRY HOUSE, EXT. (1'15")	NIGHT	Callan Hunter Meres Driver Bunin	-	SOF	-	58
29.	COUNTRY HOUSE - HALL & LIVING ROOM, INT.	NIGHT	Hunter Callan Meres	1: D. 2: E. 3: G. 4: L. 5: D.	A-3 B-4 C-2	294-303	58-60
			TAPE RUN				
	TELECINE (10): COUNTRY HOUSE GROUNDS, EXT. (0'09")	NIGHT	-	-	SOF	-	60
30.	COUNTRY HOUSE LIVING ROOM - INT.	NIGHT	Hunter Callan Meres	1: D.	A-3 C-2	304	60
			TAPE RUN				

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	SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
			ACT 3 (contd. again)				
	TELECINE (11): COUNTRY HOUSE GROUNDS, EXT. (0'08")	NIGHT	Cat	-	SOF	-	61
31.	COUNTRY HOUSE - LIVING ROOM & HALL, INT.	NIGHT	Hunter Meres Callan	1: D.	A-3 C-2 1st F-P	305-306	61
	TELECINE (12): COUNTRY HOUSE GROUNDS, EXT. (0'17")	DAY	-	-	WILD TRACK	-	61
32.	COUNTRY HOUSE - HALL, INT. & DOORWAY, EXT.	DAY	Callan Postman	2: G. 3: L. 5: D.	B-4 2nd F-P	307-309	61-62
			TAPE RUN				
33.	COUNTRY HOUSE LIVING ROOM - INT.	DAY	Meres Callan Hunter	1: D. 2: E. 3: G.	A-3 C-2	310-316	62-63
	TELECINE (13): COUNTRY HOUSE, EXT. (0'54")	DAY	Callan Gardener	-	SOF	-	63
34.	COUNTRY HOUSE LIVING ROOM & CORRIDOR, INT.	DAY	Hunter Callan Meres	1: E. 5: D.	A-3 C-2 1st F-P		
	TELECINE (14): COUNTRY HOUSE, EXT. (2'13")	DAY	Bunin Hunter Meres Callan	-	SOF	-	64-65
	including:						
35.	COUNTRY HOUSE CORRIDOR, INT.	"	Callan	4: M	1st F-P	319	65
	CLOSING CREDITS - CAPTION SCANNER			1: Caption.	GRAMS	320	65

	CUT-AWAY SHOT of TARGET:						
2.	SHOOTING GALLERY, INT.	DAY	John Wayne	4: A.	C-1	17	4

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VTR/ABC/7464
Part 1

ACT 1

FADE UP TELECINE (1) — OPENING CREDIT SEQUENCE — S.O.F.

THAMES TV SYMBOL + "CALLAN" OPENING TITLES. (THEME)

SUPER CAPTION SCANNER

(1) "RED KNIGHT, WHITE KNIGHT"

(2) written and created by JAMES MITCHELL

FADE OUT CAPTION SCANNER

1. 1 (A) — 1. INT. HUNTER'S OFFICE. MORNING.

LCOSE on DESK TOP.

SEE CALLAN'S FILE placed R.

EASE with SECRETARY.

TAKE HER L, then away R.

GRAM F/X: VERY FAINT TRAFFIC (thru scene) — BOOM A-1

2. 2 (A)

BRING SECRETARY to f/g TABLE.

TILT DOWN & UP.

BOOM B-1

3. 3 (A)

2-S, SECRETARY/MERES.

SECRETARY: Not here yet.

MERES: He said nine.

SECRETARY: You're a minute early.

MERES: Why the devil he wants to start at the crack of dawn, God knows.

4. 2 (A)

M.S. SECRETARY.

Preview 3

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(On 2, Shot 4)

SECRETARY: I've got a feeling that's only the beginning. (HUNTER ENTERS) Good morning, sir./

5. 3 (A)
3-S - SECRETARY, MERES X-ing R. f/g of HUNTER.

HUNTER: Good morning. Meres?

MERES: Yes, sir. Good morning.

HUNTER: I'll be with you in a minute.

Let MERES go.

SECRETARY Xs u/s L.

SECRETARY: I've got the staff files for you, sir.

HUNTER Xs L.

6. 1 (A)
2-S - SECRETARY, HUNTER X-ing L. f/g.

HUNTER: Thank you./

BOOM A-1

SECRETARY: That's Bunin's, sir. The man you're meeting tomorrow.

(2 TO POS.B; 3 TO POS.B, SAME SET - FAST)

HUNTER: Yes. This is a top secret matter, isn't it?

SECRETARY: Yes, sir.

HUNTER: Then I would appreciate it if, in future, you would not leave files of this kind lying around on my desk for anyone to pick up and read./

7. 3 (B)
C.M.S. SECRETARY.

SECRETARY: I'm sorry. The Colonel always/...

8. 2 (B)
C.M.S. HUNTER.

HUNTER: My predecessor had his rules, I have mine. Never allow anyone in here without my express consent./

9. 1 (A)
2-S, HUNTER/SECRETARY.

Preview 2

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(On 1, Shot 9)

SECRETARY: No, sir.

HUNTER comes fwd to sit.

HUNTER: I'll see Meres now.

SECRETARY: Yes, sir.

HOLD 2-S. as SECRETARY starts to go.

HUNTER: And could we have some coffee?

SECRETARY: It doesn't come round till eleven, sir.

10. 2 (B)
C.M.S. HUNTER - reaction.

11. 3 (B)
C.M.S. SECRETARY.

SECRETARY: (CONTD.) I'll do what I can, sir.

12. 1 (a/b) (As she turns) (2-S)

TILT DOWN to DESK to SEE CALLAN'S FILE.

(N.B. There are no Shots 13-16)

T A P E R U N (to SHOT 18)

(3 TO POS.C, SHOOTING GALLERY)

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2. INT. SHOOTING GALLERY. DAY. BOOM C-1

INSERT TO BE RECORDED OUT OF SEQUENCE AT END OF SHOW:

17. 4 (A)
C.S. PHOTOGRAPH of CALLAN. ("TARGET")

5 SHOTS are fired at it.

F/X: FIVE GUN SHOTS.

(After recording run-on, Shot 12 on 1): (BOOM C-1)

18. 4 (A)
2-S, CALLAN approaching TRUMAN.

CRAB to get CALLAN L. f/g.

CALLAN: You'll have to do better than that, son.

As CALLAN fires, CRAB further R. to SEE DOWN RANGE.

F/X: GUN SHOTS.

19. 3 (C)
C.S. TARGET PHOTO of CALLAN.

20. 4 (a/b)
(2-S)

(3 TO POS.B, HUNTER'S OFFICE)

CALLAN: (CONTD.) What's the idea, anyway? You'll spoil my good looks.

TRUMAN: It was Mr. Meres' suggestion, sir.

3. INT. HUNTER'S OFFICE. DAY. BOOM A-1

21. 1 (A)
C.S. CALLAN'S PHOTO.

GRAM F/X: LIGHT TRAFFIC (thru scene)

22. 2 (B)
2-S, HUNTER/MERES.

MERES: Callan, sir./ He used to be our senior man, sir.

Preview 1

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(On 2, Shot 22)

(4 TO POS.B, HUNTER'S OFFICE)

HUNTER: Used to be?

MERES: He's not really in the department now.

23. 1 (A) M.S. MERES.

HUNTER: Then what's he doing here?

MERES: I thought you might like to have a look at him, sir.

24. 3 (B) M.S. HUNTER.

25. 1 (a/b) (M.S. Meres)

HUNTER: Look at him? Why?

MERES: The Colonel thought he was very good, sir.

26. 2 (B) 2-S, HUNTER/MERES.

HUNTER: Did he indeed? (PAUSE) Fowler.

MERES: In Washington, sir. Two years CIA liaison.

HUNTER: I've got a number of friends over there. I must go and see him.

27. 1 (A) C.M.S. MERES.

MERES: One of the perks of the job, sir!

28. 3 (B) C.M.S. HUNTER - reaction.

29. 1 (a/b) (C.M.S. Meres)

HUNTER: Truman?

MERES: Trainee, sir.

30. 2 (a/b) (2-S)

HUNTER: If Callan is so good, why did he leave?

MERES: A difference of opinion, sir.

Preview 1

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(On 2, Shot 30)

HUNTER: With my predecessor?

MERES: Yes, sir.

HUNTER: Not much of a recommendation, Meres./

31. 1 (a/b) (C.M.S. Meres) What's his background?

32. 3 (a/b) (C.M.S. Hunter) MERES: It's all in the file, sir./

HUNTER: What I got out of the file, Meres, is that he's emotionally unstable; a one-time crook; he has a dubious circle of acquaintances, and he tends to take the law into his own hands./

33. 1 (a/b) (C.M.S. Meres)

MERES: He's very independent, yes, sir./

34. 2 (a/b) (2-S)

HUNTER: We don't want heroes in the Section. This is a team.

MERES: Yes, sir - but ...

35. 1 (a/b) (C.M.S. Meres) HUNTER: But what? Do you like him?/

MERES: I detest him, sir. But he knows the job. The only thing is, he likes to know why it has to be done./

36. 3 (B) (a/b) (C.M.S. Hunter)

37. 1 (a/b) (C.M.S. Meres) HUNTER: That's my concern./

38. 2 (B) 2-S, HUNTER/MERES. MERES: Yes, sir./

HUNTER: What's he doing now? Do we know?/

39. 4 (B) C.M.S. MERES.

Preview 3

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(On 4, Shot 39)

40. 3 (B)
C.M.S. HUNTER.

MERES: Not certain, sir.

He leans forward.

HUNTER: Which means you're in touch.

41. 1 (A)
2-S, HUNTER/MERES.

MERES: Well, he comes in sometimes for shooting practice.

HUNTER: He what?

42. 3 (B)
C.M.S HUNTER.

MERES: In the gallery, sir.

HUNTER: You mean he's allowed to walk in and out? Just like that?

43. 4 (B)
C.M.S. MERES.

MERES: He never officially left the department, sir.

44. 2 (B)
C.M.S. HUNTER.

HUNTER: You know as well as I do, Meres, no-one is ever officially in the department.

PAN him to INTERCOM.

MERES: No, sir.

45. 1 (A) (As Meres rises)
2-S, HUNTER + MERES rising.

HUNTER: (INTO INTERCOM) If Callan comes in at all today I want to see him straightaway.

SECRETARY (V/O): He's already in, sir.

46. 2 (B)
M.C.U. HUNTER.

HUNTER: Get him for me, would you? (HE RELEASES INTERCOM KEY) I don't quite know how this department has been running, Meres, but it sounds to me as if it's been altogether too free and easy.

47. 4 (B)
M.C.U. MERES.

Preview 2

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(On 4, Shot 47)

± BOOM C-2 (?)

48. 2 (a/b) (M.C.U. Hunter)

MERES: I wouldn't say that, sir./

49. 1 (A) 2-S, HUNTER/MERES.

HUNTER: Did you ask him to come in?/

(2 TO POS.A, SAME SET)

MERES: Yes, sir. I thought it might be useful if he was on hand.

HUNTER: Did you indeed! Well, those are the sort of decisions I make. Aren't they?

F/X: INTERCOM BUZZES.

HUNTER: Yes?

CALLAN (V/O): Come on, Charlie, I haven't got all day./

50. 3 (B) M.C.U. HUNTER - reaction.

51. 4 (B) C.M.S. MERES.

52. 3 (B) C.M.S. HUNTER.

MERES: He's a bit impetuous, sir./

HUNTER: When Callan's gone, I want to talk about this Bunin business./

53. 1 (a/b) (2-S)

MERES: Yes, sir. It's tomorrow, isn't it?

MERES starts to exit.

HUNTER: Yes. Send Callan in.

54. 2 (A) (As Callan enters) 2-S, MERES X-ing R. of CALLAN -

BOOM B-1

CALLAN: Hallo - Charlie boy moved office, then?

- & out.

PUSH IN with CALLAN to find 2-S. with HUNTER.

Preview 4

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(On 2, Shot 54)

BOOMS
A-1, C-2

55. 4 (B)
M.C.U. CALLAN - reaction.

56. 3 (B)
M.C.U. HUNTER.

HUNTER: I believe you were in the army, Callan./

56A. 1 (A)
2-S, HUNTER/CALLAN.

CALLAN: Yeah. Who wants to know?

(2 TO POS.B, SAME SET)

HUNTER: Is that where you acquired your impudence?/

57. 4 (a/b)
(M.C.U. Callan)

58. 3 (a/b)
(M.C.U. Hunter)

F/X: INTERCOM BUZZES./

59. 1 (A)
2-S, HUNTER/CALLAN.

HUNTER: I don't want to be disturbed./ Now, Callan, the general opinion seems to be that we should have you back in the Section.

60. 3 (B)
C.M.S. HUNTER.

CALLAN: No-one's asked me./

HUNTER: No-one will, Callan. You'll be told./

61. 4 (B)
C.M.S. CALLAN.
He comes in 2 steps.

CALLAN: Not me, mate. I'm not like that. Haven't they told you? Oh, come on - where's the Colonel?/

62. 3 (a/b)
(C.M.S. Hunter)

HUNTER: You should know better than to ask that./

63. 1 (a/b)
(2-S)

CALLAN: Look, what do we call you?

HUNTER: Just call me Hunter.

Preview 3

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(On 1, Shot 63)

CALLAN: I don't work for people I don't know.

HUNTER: I think you've very little choice, Callan.

64. 3 (a/b) (C.M.S. Hunter) Unless you want to go back inside, of course. It wouldn't be very difficult to arrange.

65. 1 (a/b) (2-S) CALLAN in 2 steps.

CALLAN: Look, I didn't ask to come here, mate.

HUNTER: And I didn't invite you. But the safest place for you, for all of us probably, is in the Section.

CALLAN: I can look after myself, mate, thank you very much.

66. 3 (a/b) (C.M.S. Hunter) He leans forward.

HUNTER: Let's drop the informality, shall we?

67. 4 (B) C.M.S. CALLAN.

CALLAN: Yes, sir.

HUNTER: Sit down, Callan.

CALLAN: No, thank you, sir.

68. 2 (B) M.C.U. HUNTER.

HUNTER: All right - stand, then.

69. 1 (A) 2-S, HUNTER/CALLAN.

CALLAN SLOWLY SITS.

Preview 3

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(BOOM A-1 only)

(On 1, Shot 69)

(N.B. There are no Shots 70-71)

HUNTER: Are you actually doing anything at the moment?

CALLAN: I'm not on the dole, if that's what you mean.

HUNTER: Callan, you know the situation.

CALLAN: Suppose you tell me, sir.

HUNTER: I'm trying to build a team I can rely on - efficient, disciplined, dedicated./

72. 3 (B)
C.M.S. HUNTER. But you know far more about this department's work than is healthy for a man in need of money./

73. 4 (B)
M.C.U. CALLAN.

CALLAN: I'm not short./

74. 3 (a/b)
(C.M.S. Hunter)

HUNTER: My information, Callan, is otherwise./

75. 4 (a/b)
(M.C.U. Callan)

CALLAN: I'm not a risk, sir./

76. 2 (B)
2-S, HUNTER/CALLAN.

(N.B. There are no Shots 77-89)

Preview 4

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(On 2, Shot 76)

(No Shots 77-89)

HUNTER: That's for me to decide. Let's start again, shall we? I've told you what I expect. It amounts to total dedication - seven days a week.

90. 4 (B)
C.M.S. CALLAN.

CALLAN: What about Sundays, sir? I do like to go to early morning Mass.

91. 3 (B)
M.C.U. HUNTER.

92. 1 (A)
M.C.U. CALLAN.

HUNTER: Do you smoke?

93. 2 (B)
2-S, HUNTER/CALLAN.

CALLAN: No, no - I don't.

HUNTER: You must understand, Callan, that I'm a new man, and the job is new to me. Our work will be much easier if we all do it my way.

94. 4 (a/b)
(C.M.S Callan)

95. 3 (B)
C.M.S. HUNTER.

HUNTER: (CONTD.) Good. Now, does the name Bunin mean anything to you?

95A. 4 (a/b)
(C.M.S. Callan)

CALLAN: Yeah, I was sent to kill him once ...

95B. 3 (a/b)
(C.M.S. Hunter)

96. 1 (A)
2-S, HUNTER/CALLAN.

HUNTER: When was this?

CALLAN: Leipzig Trade Fair, 1963. It's all there in the file.

HUNTER: What went wrong?

CALLAN: We were too good for each other.

97. 3 (a/b)
(C.M.S. Hunter)

98. 4 (a/b)
(C.M.S. Callan)

HUNTER: Or was he too good for you?

Preview 2

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(On 4, Shot 98)

CALLAN: No, he wasn't. It was a stand-off. He's a good executioner - and so am I. What's he up to now?/

99. 2 (B)
2-S, HUNTER/CALLAN.

HUNTER rises & Xs above desk to d/s R. of CALLAN.

(4 TO POS.C, SHOOTING GALLERY)

HUNTER: I'm going to meet him at the airport tomorrow morning with Meres. He's arriving on a scheduled flight from Moscow, with a trade mission. Perhaps you'd better come along.

CALLAN: And you're meeting him?

HUNTER: That's right. (PAUSE) He's defecting.

CALLAN: Bunin - defecting?

HUNTER: He sent a note through our Embassy. The Foreign Office know all about it.

100. 1 (A)
M.C.U. HUNTER.

CALLAN: Bunin's not a defector./

101. 3 (B)
M.C.U. CALLAN.

HUNTER: Then why should he come here?/

CALLAN: To get somebody. Probably you, sir./

102. 1 (a/b)
(M.C.U. Hunter)

/N.B. SOUND TAKE/
/PISTOL SHOTS FROM/
/SCENE 4 HERE./

R E C O R D I N G R U N O N

(1 TO POS.B; 3 TO POS.D, SHOOTING GALLERY.
2 TO POS.C, CALLAN'S FLAT)

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(After tape run):

103. 4 (C) — 4. INT. SHOOTING GALLERY. MORNING.
C.S. PISTOL.

BOOM C-1

104. 1 (B) — F/X: SHOTS (REPEAT)/
2-S, MERES turning + CALLAN coming f/g R.

CALLAN: You're a right bastard, you are. You might have warned me.

MERES: That wouldn't have been nearly so much fun. Knowing your gift for diplomacy, I thought I'd let you handle him in your own charming, characteristic way./

105. 4 (C) (As he turns)
C.M.S. CALLAN.

106. 3 (D) — CALLAN: What happened to Fatty?/
C.M.S. MERES.

107. 1 (B) — MERES: The Colonel? Who knows?/
2-S.
PAN CALLAN R. & LOSE MERES.

(3 TO POS.E, CALLAN'S FLAT)

108. 4 (C) — CALLAN: Where did they dig him up from?/
2-S, MERES + CALLAN approaching.

MERES: Foreign Office. He was a Balkans specialist in the war. Don't know since. Are you rejoining our little club?

CALLAN: I'm going with you to meet Bunin tomorrow.

MERES: How nice.

(Tape run next)

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(On 4, Shot 108)

CALLAN: Listen, the man's a nut case. There's a new Hunter so they're sending Bunin over to find out who he is - and get him. I know it.

MERES: 'Sir' says he's defecting.

CALLAN: 'Sir' doesn't know Bunin.

T A P E R U N O R S T O P

(for ACTOR'S MOVE)

(1 TO POS.C, CUSTOMS HALL,
4 TO POS.D, AIRPORT OFFICE)

---

109. 3 (E)

5. INT. CALLAN'S FLAT. EVENING.

With CHAIR BACK R. f/g, SEE CALLAN'S HANDS working with SOLDIERS.

GRAM F/X: VERY LIGHT EVENING TRAFFIC (through scene) BOOM B-2

GRAM F/X: FOOTSTEPS.

TILT UP on KNOCK to SEE CALLAN + DOOR R. b/g.

F/X: KNOCK ON DOOR.

CALLAN: Who is it?

LONELY: (OFF) It's me, Mr. Callan.

CALLAN goes to door.

110. 2 (C) (As he opens door)

C.S. CALLAN opening door to LONELY. SEE KNIFE.

LONELY: I came as quick as I could, Mr. Callan.

CALLAN: Next time go mad. Take a taxi./

111. 3 (E)
2-S

(CONTD. OVER, AFTER PAUSE)

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(On 3, Shot 111)

CALLAN comes fwd. to sit.

CALLAN: (CONTD.) You ever been to London Airport?

LONELY: Yes, Mr. Callan.

LONELY comes SLOWLY IN.

CALLAN: You're going again tomorrow afternoon.

LONELY: But ...

CALLAN: Right?

LONELY: Right, Mr. Callan.

CALLAN: I'll be there with a couple of friends. We're going to meet a bloke, a foreigner. He's coming from Moscow.

LONELY: Russian is he, Mr. Callan?

CALLAN: He's supposed to be coming to do some business with us.

112. 2 (C) C.M.S. CALLAN.

LONELY: It's a long way.

113. 3 (E) C.M.S. LONELY.

CALLAN: If there's anyone with him when he arrives, I want you to tail him.

114. 2 (a/b) (C.M.S. Callan)

LONELY: But won't he be with you, Mr. Callan?

CALLAN: Let's start again. When this bloke arrives, we're going to take him off somewhere. Just him. On his own. If there's another bloke following, he'll try to come too.

115. 3 (E) 2-S.

Preview 2

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(On 3, Shot 115)

LONELY: But you don't want him?

CALLAN: That's right, old son. You'll be doing O levels, soon.

LONELY: O what, Mr. Callan?

116. 2 (a/b) (C.M.S. Callan)

CALLAN: Never mind./ Just keep on his tail and let me know when you can./

117. 3 (E)
C.S. TOY SOLDIERS & LONELY'S HAND.
TILT to LONELY'S FACE as CALLAN'S HAND COMES IN.

Don't touch!

S T O P T A P E

(2 TO POS.D, CUSTOMS HALL; 3 TO POS.F, CUSTOMS HALL - FAST)

T/C (2) EXT. AIRPORT. DAY.

TELECINE (2)
ILLYUSHIN AIRLINER TAXI-ING.

GRAM F/X:
PLANE TAXI-ING & EXT. AIRPORT ATMOSPHERE.

6. INT. CUSTOMS HALL. DAY.

118. 3 (F)
LOOSE on ENTRANCE.

SEE CUSTOMS OFFICER come L. to R. & thru doors.

PULL BACK to FIND LONELY R. f/g.

Let him go u/s L. slightly, & SEE through doors R.

BOOM B-3

GRAM F/X:
GENERAL AIRPORT ATMOSPHERE (through scene)

TAPE:
1ST (MOSCOW) & 2ND (BUDAPEST) AIRPORT ANNOUNCEMENTS.

119. 2 (D)
LOOSE on NOTICEBOARD with LONELY b/g thru door, CALLAN R. f/g.

BOOM+C-3

Preview 5

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(On 2, Shot 119)

CALLAN MOVES L. & d/s.

120. 5 (A)

LOOSE on CUSTOMS HALL.

HUNTER: All right?

MERES: Yes, sir. Thank you.

121. 2 (D)

2-S, CALLAN with HUNTER approaching.

SEE NOTICEBOARD at L.

TIGHTEN as HUNTER comes CLOSE.

TAPE: 4TH (CHARLES-WORTH) AIRPORT ANNOUNCEMENT.

CALLAN: I still think the Foreign Office is wrong, sir. Bunin's been with the KGB seventeen years. He's not a defector.

HUNTER: Well, that's what we're here to find out.

CALLAN: I'd keep well out of the way if I were you, sir.

HUNTER: Why, Callan?

CALLAN: I see no point in shooting, sir, if it can be avoided.

HUNTER: Don't you?

CALLAN: If you get shot, sir, the best that can happen is you get hurt.

HUNTER: What a comfort you are. I'll be in there.

HOLD 2-S as HUNTER goes R. to OFFICE.

Preview 5

Copyright protected

(On 2, Shot 121)

122. 5 (A) (As Hunter goes into Office)
LOOSE on CUSTOMS HALL.

CALLAN Xs R, then L.

123. 1 (C)
2-S, MERES/CALLAN.

TAPE:
5TH (SHELLEY)
AIRPORT ANNOUNCE-
MENT.

124. 5 (A)
TIGHT SHOT FAV. CALLAN going L.

125. 1 (C)
LOOSE on GROUP at CUSTOMS BARRIER filing through to L, incl. CALLAN.

126. 2 (L. of D)
GROUP with CALLAN, CUSTOMS OFFICER & BUNIN, etc.

CUSTOMS OFFICER: Good afternoon, sir.

BUNIN: Good afternoon.

CUSTOMS OFFICER: Is this all your luggage?

127. 1 (C)
2-S, CUSTOMS OFFICER/ BUNIN.

BUNIN: Yes./

CUSTOMS OFFICER: Are you familiar with this notice, sir?

BUNIN: Oh yes.

CUSTOMS OFFICER: What have you in this bag, sir?/

128. 2 (L. of D)
M.S. BUNIN.

BUNIN: Clothes, papers. Nothing unusual. I've come on a trade mission.

Preview 5

Copyright Protected

(On 2, Shot 128)

CUSTOMS OFFICER: Will you open this case, please?

129. 5 (A)
2-S, CUSTOMS OFFICER/ BUNIN.

130. 2 (L. of D)
C.M.S. BUNIN.

131. 4 (D) (shooting thru office door trap)
C.M.S. CALLAN.

He turns away.

132. 1 (C)
M.S. CUSTOMS OFFICER.

CUSTOMS OFFICER: (CONTD.) I'm sorry, sir. I'm afraid I'll have to ask you to come with me.

133. 3 (F) (shooting thru /door)
LONELY & GROUP
inside moving R.

134. 4 (D) (OFFICE)
CALLAN opens door.
DEVELOP to FINISH with BUNIN R. f/g, CUSTOMS OFFICER L.

± BOOM A-2

135. 2 (D) (As door closes) (CUSTOMS HALL)
GROUP with 2ND CUSTOMS OFFICER, fav. GONCHAROV.

7. INT. AIRPORT OFFICE. DAY. BOOM A-2

136. 4 (D)
GROUP with BUNIN R, HUNTER L.

(1 TURN TO AIRPORT OFFICE, SAME POSN.)

GRAM F/X: AIRPORT ATMOSPHERE IN B/G (thru scene)

HUNTER: Thank you.

CUSTOMS OFFICER exits.

BUNIN: I've been wanting to meet you, Mr. Hunter.

CALLAN: He's clean, sir.

Preview 1

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(On 4, Shot 136)

137. 1 (C) (As stretcher /arrives)

LOOSE on STRETCHER arriving.

TILT UP with BANDAGES to BUNIN & CALLAN.

HUNTER: Good. Now, Bunin, I'm sorry to put you through this indignity, but we must move fast.

CALLAN: Sit down. Take your hat off. Head back.

BUNIN: You're very thorough.

HUNTER: We're also in rather a hurry.

MERES: Get on there, please.

BUNIN: Of course.

MERES: Come on - move, move!

GRAM F/X: AEROPLANE TAKING OFF.

T/C (3) EXT. AIRPORT. DAY. S.O.F.

TELECINE (3)

BUNIN on STRETCHER is bundled into AMBULANCE followed by HUNTER, CALLAN & MERES.

AMBULANCE drives off. (0'24")

GRAM F/X: AIRPORT ATMOSPHERE carried over from STUDIO.

138. 2 (D)

8. INT. CUSTOMS HALL. DAY. BOOM C-3

LOOSE on GONCHAROV & NOTICEBOARD.

SEE GONCHAROV GO L. & OUT.

TAPE: 3RD (STOCKHOLM) AIRPORT ANNOUNCEMENT.

GRAM F/X: AIRPORT ATMOSPHERE (contd.)

139. 3 (F) (On door opening)

9. EXT. CUSTOMS HALL. DAY. BOOM B-3

LOOSE on GONCHAROV coming out.

SEE POLICEMAN come to u/s L. & GONCHAROV go.

SEE LONELY come d/s & out R.

GRAM F/X: AIRPORT ATMOSPHERE (contd.)

TAPE STOP

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T A P E S T O P

(1 TO POS.D; 2 TO POS.E;
3 TO POS.G, COUNTRY HOUSE
LIVING ROOM)

140. 5 (A) — 10. INT. CUSTOMS HALL. DAY. — BOOM B-4

WIDE on CUSTOMS HALL.

SEE AMBULANCE MEN go & MERES return R.

GRAM F/X: AIRPORT ATMOSPHERE.

141. 3 (G) — 11. INT. COUNTRY HOUSE LIVING ROOM. DAY.

CLOSE on BANDAGED "HEAD" being placed on TABLE.

PULL BACK to BUNIN framed by CALLAN & HUNTER.

ADMIT MERES R. centre.

BOOM C-1

GRAM F/X: GARDEN SOUNDS, BIRDS, etc. (through scene)

BUNIN: What happens now?

HUNTER: A drink. Vodka, Bunin?

(5 TO POS.B, COUNTRY HOUSE LIVING ROOM)

BUNIN: I'd rather have whisky, Mr. Hunter.

HUNTER: Would you mind, Meres?

CRAB L. to SEE MERES GO R.

HUNTER sits R, CALLAN goes L.

FINISH 4-S with LOWER HALF of CALLAN L. f/g.

HUNTER: (CONTD.) Well now, Bunin, I think we should talk. It may interest you to know that Callan here is not too sure of you./

142. 2 (E)
C.M.S. CALLAN.

BUNIN: He once had orders to kill me. I don't blame him./

143. 3 (G)
3-S, LOWER HALF of CALLAN/BUNIN/HUNTER.

HUNTER: Yes, I heard about that.

Preview 2

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(On 3, Shot 143)

BUNIN: We were rather too smart for each other, I think. Callan killed a colleague of mine. I killed one of his.

144. 2 (a/b)
(C.M.S. Callan)

CALLAN: Bob Purdy. He was a friend.

145. 3 (a/b)
(3-S)

BUNIN: That's the saddest part of our sad trade, is it not? To see your friends die.

146. 1 (D)
M.S. MERES.

BRING him L. to 3-S with BUNIN & HUNTER.

HUNTER: Now, Bunin. You know the procedure, of course. I shall have to hand you over to the Foreign Office sooner or later. That is if you still want asylum.

BUNIN: Oh yes.

147. 3 (G)
C.M.S. MERES.

MERES: Just as well.

148. 2 (E)
C.M.S. BUNIN.

BUNIN: There's no going back, you mean? (PAUSE)

149. 3 (G)
C.M.S. HUNTER.

HUNTER: It would help me if you could give us the outlines of any information you've got. Not details, just something for me to give the Ministry.

150. 2 (a/b)
(C.M.S. Bunin)

BUNIN: What about ...?

HUNTER: I'd rather they stayed.

BUNIN: You don't trust me!

151. 1 (D)
M.C.U. CALLAN.

CALLAN: That's right.

152. 3 (G)
4-S, LOWER HALF of CALLAN/BUNIN/HUNTER/ MERES.

Preview 1

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(On 3, Shot 152)

BUNIN: Why should you? Well, perhaps I should first put my cards on the table.

HUNTER: Please.

BUNIN: That is an English expression, I believe?

HUNTER: It is. You're doing very well./

153. 1 (D) M.C.U. BUNIN.

BUNIN: Good. Thank you. Well now, here is another one./

154. 2 (E) M.C.U. HUNTER.

155. 1 (D) (a/b) (M.C.U. Bunin) Gentlemen/- I am

156. 5 (B) As directed a fake! A fraud. A phoney!/

GRAMS: THEME

FADE OUT CAM.5 *

FADE UP CAPTION SCANNER "CALLAN" END OF PART ONE CAPTION *

FADE SOUND & VISION *

1ST COMMERCIAL BREAK

DURING BREAK:

CAM. 1 - STAY AT POS.D, COUNTRY HOUSE LIVING ROOM.
CAM. 2 - STAY AT POS.E, " " " "
CAM. 3 - STAY AT POS.G, " " " "
CAM. 4 - TO POS.E, " " " "
CAM. 5 - NOT NEEDED IN ACT 2.

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VTR/ABC/7464
Part 2

ACT 2

FADE UP CAPTION SCANNER
"CALLAN" PART TWO
CAPTION.

GRAMS:
THEME
*
*
*

157. 3 (G)
L.A, SEE BUNIN between CALLAN & MERES.

PULL BACK SLOWLY & CRAB L. as CALLAN Xs R.

FINISH with 4-S, BUNIN/HUNTER/CALLAN X-ing R. of MERES.

12. INT. COUNTRY HOUSE LIVING ROOM. DAY.

BOOMS
A-3, C-2

GRAM F/X:
GARDEN SOUNDS
(thru scene)

BUNIN: The person who should be here is Comrade Mirsky. He wanted to defect long ago. It's his influence that's got me here. So you see, I'm a bit of a cheat.

MERES: Mirsky?

(N.B. There is no Shot 158)

BUNIN: He's the assistant to the Minister of Defence. Last year I had to investigate him - he was drinking a great deal and getting involved with

159. 1 (D)
M.C.U. BUNIN.

a number of women./ Eventually, I reported that he was simply over-tired. In fact he wanted to get out./

160. 3 (G)
2-S, BUNIN/HUNTER.

HUNTER: Mirksy does?

161. 2 (E)
C.M.S. CALLAN.

BUNIN: Does it surprise you?/

162. 4 (E)
4-S, BUNIN/HUNTER/ MERES/CALLAN.

CALLAN: Nothing surprises us, Bunin./

Preview 3

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(On 4, Shot 162)

BUNIN: Before Mirsky, I was quite content. He changed my mind for me. That's why I'm here.

HUNTER: Does he still want to get out?

BUNIN: Yes, but he is in a very difficult position. He hasn't left the country for almost twenty years. Any request from him to do so, under whatever pretext, would meet with grave suspicion./

163. 3 (G) (a/b)
2-S, BUNIN/HUNTER.

HUNTER: But you want to arrange something?

164. 2 (E)
M.C.U. CALLAN.

BUNIN: If I can./

CALLAN: It's getting like a holiday camp!/

165. 4 (E)
M.C.U. BUNIN.

BUNIN: Apart from the ideological victory, Mirsky has a great deal of valuable information to bring with him./

166. 1 (D)
2-S, CALLAN/MERES.

CALLAN: I'm sure he has.

167. 4 (a/b)
(M.C.U. Bunin)

MERES: For money?/

168. 2 (E)
M.S. CALLAN.

BUNIN: Naturally./

PAN HIM to 2-S with MERES.

169. 3 (G)
M.C.U. HUNTER.

CALLAN: What's the plot, Bunin?/

Preview 4

Copyright Protected

(On 3, Shot 169)

BUNIN: It involves some risk.

170. 4 (a/b) (PAUSE)/
(M.C.U. Bunin)

Mirsky will come out. But only if he can defect to your top man in Russia./

171. 3 (G) (a/b)
(M.C.U. Hunter)

172. 1 (D) HUNTER: (PAUSE) Our top man?/
2-S, PROFILE CALLAN + MERES.

BUNIN: Yes.

173. 4 (a/b) HUNTER: (PAUSE) I see./
(M.C.U. Bunin)

BUNIN: I trust you do. It means that if Mirsky goes to your top man, you'll have to bring them both out./

174. 3 (G)
2-S, BUNIN/HUNTER.

It's the only way he can be sure you'll help.

HUNTER: It's a very high price.

BUNIN: I'd've thought it was worth it. Mirsky is a very important man, Hunter.

HUNTER: Yes.

HUNTER rises.

EASE as he goes R. & behind table to L.

175. 2 (E)
M.C.U. HUNTER.

HUNTER: (CONTD.) I shall have to think about this one.

BUNIN: Of course.

HUNTER: Would you be affected by a decision either way?/

176. 4 (a/b)
(M.C.U. Bunin)

Preview 2

Copyright Protected

(On 4, Shot 176)

BUNIN: How could I be? You know I can't go back./

177. 2 (a/b) (M.C.U. Hunter)

178. 1 (D) (As Hunter moves) 3-S - HUNTER to u/s door, CALLAN with MERES following.

HUNTER: No./

Well, now, Bunin, I must get back to London. Meres!/

179. 2 (E) C.M.S. HUNTER.

I shall leave Callan here with you. I'm sorry about this, but until we've cleared you, I must keep you under, shall we say "house arrest"? It's very pleasant here. You should be quite comfortable./

180. 4 (a/b) (M.C.U. Bunin)

BUNIN: Thank you. We can talk about old times./

181. 3 (G) M.C.U. CALLAN.

TELECINE (4) Shooting through WINDSCREEN of car, PAN to DRIVER, then R. to HUNTER on radio telephone. (0'22")

T/C (4) INT. TRAVELLING CAR. DAY.

S.O.F.

HUNTER: Do that. And arrange an appointment with the Foreign Secretary, will you? Soon as you can. Priority. And I shall need the files on Ivan Mirsky.

(2 TO POS.A, HUNTER'S OFFICE)

± OFF STAGE MIC. (in Studio)

SECRETARY (V/O): Yes, sir. (DISTORT)

HUNTER: And keep in touch with Callan. I'm leaving him overnight with Bunin in the country.

Preview 4

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(On T/C)

HUNTER replaces phone & leans back to 2-S. with MERES.

HUNTER: (CONTD.) What do you think of those two, Meres? Will they be all right?

MERES: They're two of a kind, sir.

13. INT. COUNTRY HOUSE LIVING ROOM. EARLY EVENING.

182. 4 (E)
2-S, BUNIN/CALLAN.

BUNIN jumps up.

GRAM F/X: EVENING GARDEN NOISES (thru scene)

BOOMS A-3, C-2

183. 3 (G)
C.M.S. CALLAN, turning.

184. 1 (D)
C.M.S. BUNIN.

185. 4 (E)
2-S, BUNIN going u/s R, CALLAN coming L. f/g to sit.

BUNIN: Do you play chess, Callan?

TILT to SEE CHESS-BOARD, & LOSE TOP HALF of BUNIN.

CALLAN: No.

BUNIN: Pity, we could have passed an hour or so. (PAUSE) How many staff do you have down here?/

186. 3 (G)
M.C.U. CALLAN.

CALLAN: Enough./

187. 1 (D)
M.C.U. BUNIN.

BUNIN: You still don't trust me!

CALLAN: That's right.

BUNIN: I couldn't go back now./

188. 3 (a/b)
(M.C.U. Callan)

Preview 4

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(On 3, Shot 188)

CALLAN: We couldn't let you, could we?/

189. 4 (E)
2-S, BUNIN coming in slowly to CALLAN.

BUNIN: True. But in any case, Callan, think of the money I shall make. There are big rewards for information./

190. 3 (a/b)
(M.C.U. Callan)

CALLAN: (PAUSE) They won't play ball with Mirsky, you know./

191. 4 (E)
2-S, BUNIN/CALLAN.

BUNIN: They will.

CALLAN: And risk losing our top man?

192. 3 (a/b)
(M.C.U. Callan)

BUNIN: There's no alternative./

CALLAN: You think they're going to throw away years of work, just like that?/

193. 1 (D)
M.S. BUNIN.

PAN him R. to 2-S with CALLAN.

BUNIN: It's a pity you don't play chess, Callan. You'd understand better.

CALLAN: Would I?

BUNIN: I think so. You see, in this game, most of us are pawns. Like your friend, Meres./

194. 4 (E)
C.S. CHESS-MEN.

You and I - who have learned a little more - we are the knights./

195. 1 (D)
2-S, BUNIN/CALLAN.

Your man in Russia is also a very strong piece/- a bishop at least.

196. 4 (a/b)
(C.S. chess-men)

(CONTD.)

TILT UP to BUNIN'S FACE with his HAND.

Preview 1

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(On 4, Shot 196)

BUNIN: (CONTD.) Hunter? I don't know. Maybe a queen. Mirsky is certainly a queen. One must risk a lot to take a queen, Callan. And Mirsky knows it./

197. 1 (D)
M.C.U. CALLAN.

CALLAN: According to you, that queen wants to be caught./

198. 4 (a/b)
(M.C.U. Bunin)

BUNIN: The KGB aren't fools. Their queen is well protected. It will need more than a few pawns to get at her./

199. 1 (D)
2-S, BUNIN + CALLAN
X-ing L. b/g.

CALLAN: You don't convince me, Bunin.

BUNIN: I assure you ...

CALLAN: I don't mean about your chess game, mate. I mean you. You're a liar.

Let CALLAN go & CRAB SLOWLY to fav. BUNIN.

BUNIN: I am perhaps a better liar than you. And a better politician. I doubt if I'm as callous. But then one cannot be intelligent and callous./

200. 4 (E)
2-S, CALLAN/BUNIN.

/CALLAN SWITCHES LIGHTS ON/

CALLAN: If I'm right, I'll kill you.

BUNIN: Will you? I don't think you'd like that./

201. 1 (D)
M.C.U. CALLAN.

CALLAN: Whether I like it or not is beside the point. I'll do it./

202. 3 (G)
M.C.U. BUNIN.

(1 TO POS.A; 4 TO POS.B, HUNTER'S OFFICE)

Preview 2

Copyright Protected

(On 3, Shot 202)

(Boom A clear to Pos.1 - fast)

203. 2 (A) — 14. INT. HUNTER'S OFFICE. DAY.
M.S. HANSON.

BOOM B-1

ADMIT HUNTER coming d/s L.

GRAM F/X: LIGHT TRAFFIC (through scene)

(3 TO POS.B, HUNTER'S OFFICE - FAST)

HUNTER: I'm sorry to drag you in so early, Hanson. But you are the expert, and we need Foreign Office reaction, urgently.

Let HUNTER go, & PUSH IN with HANSON -

HANSON: It was a relief to get a seat on the train for once.

- to find HUNTER again u/s L. for 2-S.

± BOOM A-1

HUNTER: You know about this Bunin affair?

204. 3 (B) — HANSON: Yes./
C.M.S. HUNTER.

HUNTER: He has come up with a suggestion which is tempting but, to some extent, suspect. It involves Ivan Mirsky./

205. 1 (A)
C.M.S. HANSON.

HANSON: The Number Two in their Defence Ministry!

HUNTER: Apparently Mirsky wants to defect./

206. 3 (B) (As Hunter moves)
Bring HUNTER d/s.

HANSON joins him R. for 2-S.

Now Bunin will be here in a moment - Callan's bringing him in from the country. I'd be grateful if you'd listen to what he has to say very carefully, and let me know afterwards what you think of him.

Preview 1

Copyright Protected

(On 3, Shot 206)

HANSON: You don't want me to take part?

HUNTER: Not just at the moment.

F/X: INTERCOM BUZZES.

LOOSEN as HUNTER goes L. behind DESK.

SECRETARY (V/O): Callan, sir, with Mr. Bunin.

HUNTER: Good. Send them in, will you?

HANSON sits.

SECRETARY (V/O): Yes, sir.

207. 1 (A) (As they enter)
3-S, HUNTER + BUNIN & CALLAN arriving.

HUNTER: Good morning, Bunin. I hope you slept.

BUNIN: Thank you. Very well.

HUNTER: Callan.

CALLAN: Sir.

HUNTER: Sit down. (PAUSE) This is a colleague of mine./

208. 4 (B) (As Bunin looks)
C.M.S. HANSON.

209. 3 (B)
C.M.S. HUNTER.

Now/- I've had a word with the Foreign Secretary, and I'm glad to say he is more or less ready to support your application for asylum./

210. 1 (A)
2-S, HUNTER/BUNIN.

The question of Mirsky, however, is rather different. (PAUSE) I'm afraid the answer is "unlikely".

Preview 3

Copyright Protected

(On 1, Shot 210)

211. 3 (a/b) (C.M.S. Hunter)

BUNIN: Then I've wasted my time./

HUNTER: You have your own freedom, Bunin./

212. 4 (B) C.M.S. BUNIN.

BUNIN: I'm afraid that's not enough. (PAUSE) As far as I'm concerned, life is now simply a matter of money. Where I get it and who from is of little concern. You will be generous, and so will Mirsky. But he is different. He is much more a political animal. And his defection, therefore, more valuable to you than mine./

213. 3 (a/b) (C.M.S. Hunter)

214. 1 (A) 3-S, HUNTER rising + BUNIN & CALLAN.

HUNTER: There is a problem, then./ Go home and get some rest, Callan.

(4 TO POS.A, SHOOTING GALLERY - FAST)

BUNIN: Callan does not believe my story.

HUNTER: Does that bother you?

215. 3 (B) (As Bunin turns R) M.C.U. BUNIN.

BUNIN: Why should it? If he had told it to me, I wouldn't have believed him.

T A P E R U N

---

216. 4 (A) CLOSE on GUN.

PULL BACK as CALLAN MOVES, to find TRUMAN & MERES X-ing to his R.

15. INT. SHOOTING GALLERY. DAY. BOOM C-1

Copyrighted

(On 4, Shot 216)

MERES: My! We are nervous, aren't we?

CALLAN: Yeah!

MERES: Bunin?

CALLAN: Bunin.

MERES: What's the matter? Did he keep you up all night?

CALLAN: I still think he's a liar.

TRUMAN comes f/g R.

HOLD HIM as CALLAN goes L. MERES comes between them.

CALLAN: (CONTD.) One of yours?

MERES: Truman? I've told him to make you his model, Callan.

CALLAN: Ha, ha!

MERES: What about the KGB? Do you think they'll get Bunin?

CALLAN: If he's telling the truth, mate, he hasn't a prayer.

MERES: And if he's not?

LOSE MERES as CALLAN leans fwd to TRUMAN.

CALLAN: Keep your thumb down, son.

16. INT. HUNTER'S OFFICE. DAY. BOOM A-1

217. 3 (B)

M.C.U. BUNIN.

(4 TO POS.F, CALLAN'S FLAT)

GRAM F/X: LIGHT DISTANT TRAFFIC (thru scene)

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(On 3, Shot 217)

BUNIN: Will you let me give a Press Conference?/

218. 2 (B)
M.C.U. HUNTER.

For some weeks

219. 1 (A) (As Hunter looks at
M.C.U. HANSON /Hanson)

now, Mirsky has been deliberately slandering me./

220. 3 (a/b)
(M.C.U. Bunin)

The more fuss you can make of my defection, the less likely is anyone to suspect him of connivance. Security will tighten at home a great deal now. Mirsky himself will have to tighten it. But you'll have to move fast./

221. 2 (B)
3-S, HUNTER/BUNIN/
HANSON.

HANSON: That's out of the question.

BUNIN: It would distract attention and ensure Mirsky's safety.

BRING HUNTER f/g, &
LOSE HANSON.

HUNTER: No, I'm sorry. It's not possible.

BUNIN: It could even give him a reason for going to your Embassy. To protest. Your man could perhaps get a message to him there.

222. 1 (A) (As Hunter looks at
M.C.U. HANSON. /Hanson)

HUNTER: It's an idea./

223. 3 (B)
M.C.U. BUNIN.

BUNIN: If you want details of the Sea-Horse project, Mirsky must be got out. He wanted to defect long before I did./

224. 1 (A)
M.C.U. HUNTER.

HUNTER: If he wants to come that badly, we can arrange something without involving our man at all./

225. 3 (a/b)
(M.C.U. Bunin)

Preview 1

Copyright Protected

(On 3, Shot 225)

BUNIN: He won't do it that way. He feels that if you're bringing your man out, you'll be doubly careful, and therefore his own escape should be easier./

226. 1 (A)
M.S. HUNTER.

BRING HIM f/g R. for 2-S. with BUNIN.

HUNTER: If I did arrange something, you'd have to make your statement very personal. We don't want to embarrass your Government.

BUNIN: Of course.

HUNTER: No politics.

BUNIN: I know.

PULL BACK as HUNTER comes L.

BUNIN rises.

(Could admit HANSON R.)

HUNTER: Well, all I can do is have another word with the powers that be.

BUNIN: I didn't realise you were a pawn, too, Hunter.

227. 3 (B)
M.C.U. BUNIN.

HUNTER: Pawn?/

BUNIN: We always understood that every Hunter was a lone wolf. Forgive me. I mix my metaphors.

228. 2 (B)
M.S. HUNTER leaning at DESK.

HUNTER: (PRESSES INTERCOM KEY)/ Find Meres and send him in.

SECRETARY (V/O): He's here, sir.

He straightens up.

HUNTER: Even wolves hunt in packs, Bunin./

229. 1 (A)
4-S - HUNTER/BUNIN/ MERFS arriving/HANSON.

Preview 2

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(On 1, Shot 229)

HUNTER: Look aft r Mr. Bunin, will you?

MERES: Yes, sir.

BUNIN: Thank you.

BUNIN & MERES start to exit.

230. 2 (B) (When they have gone 3 paces)
C.M.S. HUNTER.

231. 3 (B) (As Hanson turns)
M.S. HANSON.

BRING HIM to sit on DESK in 2-S. with HUNTER.

HANSON: It's all ver r irregular.

HUNTER: I am aware of that, Hanson. But this is not a very "regular" kind of department. I'll t ell the Press to hold back the statem nt for a day or two.

232. 1 (A)
C.M.S. HANSON.

(3 TO POS.H, TELEPHONE BOX)

HANSON: His information seemed genuine enough. The Sea-Horse d tails could certainly make a great dif ference to our defence plans.

233. 2 (B)
2-S, HUNTER/HANSON.

HUNTER: And Mirsky's a ver r rich prize.

HANSON: I suppose so.

234. 1 (a/b)
(C.M.S. Hanson)

HUNTER: But surely?

HANSON: Don't forget, sir, in a few years' time your top man will b in the Politburo.

235. 2 (B)
M.C.U. HUNTER.

236. 1 (A)
2-S, HUNTER + HANSON rising.

HUNTER: Yes, that hadn't escaped me.

Preview 2

Copyright Protected

(On 1, Shot 236)

HANSON: One might even say it's the other half of the bargain. (PAUSE) His English is very good. isn't it?

237. 2 (B) M.C.U. HUNTER.

HUNTER: Bunin's? KGB training, Hanson. You can't do better than that.

17. INTERCUTTING:

INT. CALLAN'S FLAT. DAY. BOOM B-2

&

238. 4 (F) (CALLAN'S FLAT) HIGH on PHONE TABLE.

INT. TELEPHONE BOX. DAY. FIXED MIC.

GRAM F/X: LIGHT TRAFFIC.

F/X: TELEPHONE RINGS.

EASE to SEE CALLAN speak.

CALLAN: Hallo?

LONELY (V/O): I've been trying to get you, Mr. Callan.

CALLAN: What d'you want?

LONELY (V/O): That bloke you told me to follow from the airport -

239. 3 (H) (PHONE BOX) C.M.S. LONELY.

CALLAN: Yeah?

GRAM F/X: DAY STREET NOISES.

(4 TO R. of POS.B, HUNTER'S OFFICE)

LONELY: His name's Goncharov. He's been walking up and down Fleet Street. Now he's gone into some big place off Whitehall with a lot of other fellahs. Looked like reporters, they did. And listen -

PUSH IN.

GRAMS: CAR PASSING.

(Tape run next)

(CONTD.)

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(On 3, Shot 239)

LONELY: (CONTD.) That feller you went off with at the airport. He's just gone there, too. Came in a big black car, he did.

T A P E R U N (if CALLAN'S not ready)

(3 TO POS.J, SHOOTING GALLERY)

240. 1 (A) 18. INT HUNTER'S OFFICE. AFTERNOON.

2-S, CALLAN + HUNTER
X-ing to f/g L.

BOOM A-1

GRAM F/X:
LIGHT TRAFFIC
(thru scene)

CALLAN: Quite certain, sir. Bunin had an escort at the airport. His name's Goncharov. He was seen going into the Press Conference.

HUNTER: Where is he now?

CALLAN: I don't know, sir, but I've got a man tailing him.

241. 2 (B) HUNTER: Who?/

M.S. CALLAN.
He comes fwd for 2-S.
FIND HUNTER L.

CALLAN: A friend of mine, sir.

HUNTER: I don't understand, Callan.

CALLAN: Sir?

HUNTER: A friend of yours?

CALLAN: Somebody's got to look after you if you won't do it yourself.

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(On 2, Shot 241)

HUNTER: Look after me? Someone outside the Section, Callan?/

242. 1 (A)
M.C.U. CALLAN.

CALLAN: I prefer it that way. He's always helped me in the past. He doesn't know anything. He's worked blind. It's much the best way, believe me./

243. 4 (R. of B)
M.C.U. HUNTER.

HUNTER: It is not the way I want things done, Callan./

244. 1 (a/b)
(M.C.U. Callan)

CALLAN: It's the way I have to work, Hunter. (PAUSE)/

245. 2 (B)
2-S, HUNTER/CALLAN.

HUNTER: Shall we get a few things straight, Callan? This is my Section.

CALLAN: Yes, sir. And this is my life. Such as it is, I want to keep it.

HUNTER: I want these men picked up. Now. Both of them./

246. 1 (A) (a/b)
(M.C.U. Callan)

CALLAN: Both of them?

HUNTER: Goncharov and this friend of yours.

F/X: INTERCOM BUZZES./

247. 2 (B) (On buzzer & Hunter's move)
2-S, HUNTER & CALLAN.

HUNTER: (CONTD.) Yes?

SECRETARY (V/O): Mr. Hanson and Mr. Bunin, sir.

Preview 1

Copyright Protected

(On 2, Shot 247)

HUNTER: Send them in.

CALLAN: I'm surprised that Goncharov didn't pick Bunin off at the Press Conference, sir.

248. 1 (A)
M.C.U. CALLAN.

If that's what he's here for.

249. 4 (R. of B)
M.C.U. HUNTER.

T A P E R U N

(4 TO POS.G, SHOOTING GALLERY)

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19. INT. SHOOTING GALLERY. AFTERNOON.

250. 3 (J)
CLOSE on MERES'S ASHTRAY.

BOOM C-1

TILT with his HAND to 2-S with CALLAN.

CALLAN: He wants me to pick up Lonely, now. (PAUSE) Where the hell did they find him?

MERES: Mr. Hunter? I told you, he's a Civil Servant.

251. 4 (G)
M.C.U. CALLAN.

CALLAN: Yeah. I'll bet he's never been out in the field. He doesn't know how bloody cold it gets out there.

(3 TO POS.B, HUNTER'S OFFICE)

20. INT. HUNTER'S OFFICE. AFTERNOON.

252. 1 (A)
M.S. HUNTER.

BOOM A-1

GRAM F/X:
DISTANT TRAFFIC
(through scene)

PAN him to 3-S with BUNIN & HANSON entering.

Preview 2

Copyright Protected

(On 1, Shot 252)

HUNTER: Hallo, Hanson. I'm sorry, Bunin. I shall have to spirit you away again.

BUNIN: I'm in your hands.

HUNTER: We need to protect you from your own colleagues.

BUNIN: Ex-colleagues. (PAUSE) They'll hardly find me here.

253. 2 (B)
C.M.S. HUNTER.

HUNTER: I'm afraid they've already been closer than I like.

254. 3 (B)
C.M.S. BUNIN.

Your airport escort was seen at the Press Conference.

BUNIN: I had no escort. Not that I know of. And even if I had, how could he have got there, anyway?

255. 2 (B)
M.S. HUNTER.

HUNTER: That's what I hope to find out. Callan's gone to pick him up.

He leans over to INTERCOM. LET HIM GO.

(HE PRESSES INTERCOM BUZZER)

256. 3 (B)
2-S, BUNIN/HANSON.

SECRETARY (V/O): Yes, sir?

ADMIT HUNTER from L. to C.

HUNTER: Send Truman in.

BUNIN: I'm very grateful, Hunter. You're taking a lot of care.

HUNTER: I want to get this whole thing cleared up as soon as I can.

(CONTD.)

ADMIT TRUMAN C.L. b/g.

Preview 1

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(On 3, Shot 256)

HUNTER: (CONTD.) Now, Truman, I want you to go with Mr. Bunin to the country for a day or two.

TRUMAN: Yes, sir.

HUNTER: They know you're coming. Take a Section car.

TIGHTEN as BUNIN moves a step twds HUNTER. HOLD 4-S.

BUNIN: I know you're doing your best, Hunter. But I can't stress the urgency enough. The sooner your top man gets in touch with Mirsky, the better.

HUNTER: I'll get in touch as soon as I can.

BUNIN & TRUMAN exit, leaving 2-S, HUNTER & HANSON.

PAN HANSON L. to sit.

HUNTER: (CONTD.) How was the Conference?

HANSON: Fine. Usual sort of chaps, usual questions. He said nothing embarrassing./

257. 1 (A)

2-S, HANSON + HUNTER coming L. of him & round DESK.

HUNTER: No politics?

HANSON: Absolutely none.

HUNTER: Good. The last thing I want is an embarrassing incident.

HANSON: I'm afraid it looks as if you've got one already./

258. 2 (B)

M.C.U. HUNTER.

In the car just now, Bunin told me about another project of which Mirsky has the secrets.

Preview 1

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(On 2, Shot 258)

259. 1 (A) — HUNTER: Yes?/
M.C.U. HANSON.

HANSON: It was quite interesting and fully detailed, but it was out of date. The Russians dropped this particular project about a month ago. Mirsky would certainly know this, and he wouldn't have briefed Bunin to negotiate on the strength of it./

260. 3 (B)
M.C.U. HUNTER.

261. 1 (a/b) — HUNTER: How do you know about it?/
(M.C.U. Hanson)

HANSON: Funnily enough, from the man they want us to send to Mirsky. Our top man in Russia./

262. 2 (B)
2-S, HUNTER/HANSON.

HUNTER: Why the hell didn't you mention this before? (HE PRESSES INTERCOM KEY)

SECRETARY (V/O): Sir?

HUNTER: Stop Bunin and Truman leaving the building./

263. 3 (B)
C.S. HUNTER'S HAND.
TILT to his FACE.

Neat, isn't it? Our man goes to make contact, and Mirsky immediately identifies him./

264. 1 (A)
M.C.U. HANSON.

HANSON: I hadn't quite put it together like that. Besides, I couldn't speak in front of Bunin.

265. 2 (B) (a/b) — F/X: INTERCOM BUZZES./
(2-S)

HUNTER: Yes?

Preview 1

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(On 2, Shot 265)

SECRETARY (V/O): Truman and Mr. Bunin, sir. They've gone.

HUNTER: Damn. Right, I want Meres and Callan. Wherever they are. And get on to the country. Tell them to ring the moment Bunin arrives, and in any case within the next hour.

SECRETARY (V/O): Yes, sir. And by the way, sir,/

266. 1 (A)
M.C.U. HANSON.

the Foreign Office has confirmed, Mirsky is acceptable./

267. 3 (B)
M.C.U. HUNTER.

HUNTER: Acceptable to whom, I wonder?

FADE OUT CAM. 3

GRAMS: THEME

*
*
*
*
*

FADE UP CAPTION SCANNER
"CALLAN" END OF PART TWO CAPTION.

FADE SOUND & VISION

2ND COMMERCIAL BREAK

DURING BREAK:

CAM. 1 - STAY AT POS.A, HUNTER'S OFFICE.
CAM. 2 - TO POS.A, SAME SET (ANTE-ROOM)
CAM. 3 - TO POS.H, STREET.
CAM. 4 - TO POS.H, STREET.
CAM. 5 - TO POS.C, HUNTER'S OFFICE.

BOOM A - STAY AT POS.1, HUNTER'S OFFICE.
BOOM B - TO POS.1, HUNTER'S OFFICE.
BOOM C - STAY AT POS.1, SHOOTING GALLERY.

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VTR/ABC/7464
Part 3

ACT 3

FADE UP CAPTION SCANNER — GRAMS: THEME
"CALLAN" PART THREE CAPTION. *
*
*

TELECINE (5) — T/C (5) EXT. COUNTRY ROAD. NIGHT. S.O.F.
BUNIN covers the dead TRUMAN with leaves. (0'18")

268. 1 (A) — 21. INT. HUNTER'S OFFICE. EVENING.
LOW M.S. HUNTER looking R.

GRAM F/X: EVENING TRAFFIC (through scene) — DOOM A-1

HUNTER: (ON PHONE) Get over there, Callan, and bring Goncharov in ... Right, as soon as you can.

PAN him R. & OUT.

269. 2 (A)
LOOSE on ANTE-ROOM with MERES R, & HUNTER coming in L.

HUNTER: (CONTD.) How many routes are there to the country?

CRAB L. with HUNTER to see MAP on WALL.

MERES: Three, sir.

HUNTER: I want to cover them all. Thoroughly. Bunin's been gone four hours now. Was Truman armed?

MERES: Of course, sir.

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(On 2, Shot 269)

HUNTER: Not a very good start, is it, Meres? They have an uncanny sense of timing, the Russians.

MERES: It's a bit rough, sir, in your first few days.

HOLD 2-S as MERES goes u/s L.

HUNTER: We've got Goncharov's address through this friend of Callan's. What do you know of him?

MERES: He's a small-time crook, sir. Burglar, that sort of thing. Been inside a couple of times. He's also rather fragrant.

Let HUNTER come fwd a step.

HUNTER: I'd've thought Callan too meticulous for that kind of colleague.

MERES: They seem to understand each other, sir. Very well.

270. 3 (H) — 22. EXT. STREET. NIGHT. — BOOM B-5

PAN CALLAN'S FEET to LONELY'S.

(2 TO POS.B, SAME SET)

GRAM F/X: NIGHT STREET NOISES (NO CARS) (through scene)

CALLAN: Wotcha!

TILT UP to 2-S. as CALLAN scares LONELY.

LONELY: Oh gawd, Mr. Callan!

CALLAN: Good job I wans't somebody else, mate. You look like something left outside a hotel bedroom.

271. 4 (H)

CLOSE on LONELY'S SHOES.

272. 3 (a/b)
(2-S)

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(On 3, Shot 272)

LONELY: What are you doing here, Mr. Callan?

(4 TO POS.J, GONCHAROV'S)

CALLAN: Making sure you're on the job.

LONELY: But how'd you know where to find me?

PAN THEM R. -

- & then LONELY u/s R. of CALLAN.

CALLAN: I smelt you out. Where is he?/

TELECINE (6)
Static shot of outside of GONCHAROV'S DIGS. (0'25")

LONELY: Been there an hour. I reckon that's his drum.

CALLAN: Which room?

LONELY: First floor, at the front. The one with the light on./

273. 3 (a/b) (2-S)

CALLAN: Good. Here.

LONELY: Ta.

CALLAN: That's your travelling expenses.

LONELY: How do you mean, Mr. Callan?

CALLAN: For travelling. I want you to get out of Town. Quick. Otherwise there's going to be trouble.

LONELY: I don't want no trouble, Mr. Callan.

LONELY Xs L. of CALLAN.

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(On 3, Shot 273)

CALLAN: Listen, you haven't finished yet. Before you go, get across to that house and get inside. Then knock on his door.

LONELY: Then what?

CALLAN: Scarper. Fast.

LONELY: That'll be a pleasure, Mr. Callan! You want me to knock on his door and then get out, quick.

CALLAN: That's right.

LONELY: And not wait for him to answer it?

CALLAN: You're learning, Lonely.

LONELY: Anything you say, Mr. Callan.

LONELY comes f/g L.

CALLAN: And Lonely - for gawd's sake, mate, have a bath.

Let LONELY GO.

CALLAN takes a step forward.

T/C (7) EXT. GONCHAROV'S DIGS. NIGHT.

TELECINE (7)
LONELY & CALLAN approach house.
(0'10")

GRAM F/X: NIGHT STREET NOISES (contd.) S.O.F.

(3 TO POS.K, GONCHAROV'S)

274. 2 (B) 23. INT. HUNTER'S OFFICE. NIGHT.

CLOSE on DESK with COFFEE CUP.

BOOM A-1

Preview 1

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(On 2, Shot 274)

TILT UP with SECRETARY'S HAND to 2-S, HUNTER L.

HUNTER: Anything from the house?

SECRETARY: No, sir. It's been almost six hours now.

275. 1 (A)
M.S. HUNTER.
BRING HIM d/s for 2-S with SECRETARY.

HUNTER: Get on to the Duty Officer. I want all the Communist Embassies watched.

SECRETARY: That's being done, sir. Callan just phoned through and asked me to arrange it, sir. Just in case, he said.

276. 2 (B)
M.C.U. HUNTER.

HUNTER: Callan? Do you normally take orders from Callan?

277. 1 (A)
M.C.U. SECRETARY.

SECRETARY: Oh yes, sir. (PAUSE) He does work here now, doesn't he?

278. 2 (a/b)
(M.C.U. Hunter)

HUNTER: Apparently.

T/C (8) EXT. COUNTRY ROAD. NIGHT.

TELECINE (8)
MERES' CAR drives up behind TRUMAN'S.
MERES out & searches with TORCH.
He discovers TRUMAN'S body. (1'04")

S.O.F.

MERES: Damn Bunin!

(2 TO POS.F, GONCHAROV'S)

279. 3 (K) (ROOM)
CLOSE on TOAST.

24. INT. GONCHAROV'S DIGS. NIGHT.

GRAM F/X: DOOM B-6
DISTANT EVENING STREET NOISES (through scene)

Preview 2

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(On 3, Shot 279)

SLOWLY TILT to GONCHAROV'S FACE, & PULL BACK.

F/X: KNOCK ON DOOR.

CONCHAROV: Yeah?

GO L. with GONCHAROV to see GUN on BED.

TILT with GONCHAROV as he goes to DOOR.

280. 2 (F) (As he opens door) (HALL)

Shooting with BANNISTERS f/g, SEE LONELY'S SHADOW L. & GONCHAROV.

GONCHAROV comes f/g L, then DOWN STAIRS.

SEE CALLAN EMERGE.

GONCHAROV: (CONTD.) Come in. SLUNG MIC.

Come in.

281. 4 (J) (HALL)

M.S. CALLAN.

PAN him R. into ROOM.

(2 TO POS.B, HUNTER'S OFFICE)

282. 3 (K) (ROOM)

LOOSE on ROOM with CALLAN coming L. BEHIND DOOR.

BOOM B-6

(4 TO POS.K, INT. ROOM, SAME SET - FAST)

GONCHAROV comes back into ROOM.

283. 4 (K) (As Goncharov is thrown) (ROOM)

2-S, CALLAN throwing GONCHAROV on to bed.

FINISH TIGHT on THEIR FACES.

CALLAN: (IN RUSSIAN) Don't move, tovarisch!

Preview 5

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(On 4, Shot 283)

284. 5 (C) — 25. INT. HUNTER'S OFFICE. NIGHT

2-S, HUNTER/MERES.

BOOM A-1

(3 TO POS.G, COUNTRY HOUSE LIVING ROOM)

(4 TO POS.G, SHOOTING GALLERY)

MERES: About two miles from the house, sir.

HUNTER: Truman's own gun, I suppose?

MERES: Yes, sir. And there was a hyperdermic on the floor of the car, sir. Goncharov must have passed it to Bunin at the Press Conference.

285. 1 (A) — HUNTER: Callan was right, then./

LOW C.M.S. MERES.

MERES: He knows Bunin, sir, inside out./

286. 2 (B)

HUNTER with LOWER HALF of MERES.

(5 TO POS.D, COUNTRY HOUSE HALL)

HUNTER: Me and our Russian agent in one brief swoop. Ambitious, wasn't it?

MERES: Yes, sir. Fortunately you were never alone with him.

F/X: INTERCOM BUZZES.

CALLAN (V/O): Callan here. I've got Goncharov. Shall I bring him in?

287. 1 (a/b) — HUNTER: Take him to the Gallery./

(Low C.M.S. Meres)

Go and see what you can get out of him./

288. 2 (a/b)

(Hunter + lower half of Meres)

MERES goes out u/s R.
HOLD HUNTER.

/TAPE RUN/

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T A P E R U N (MERES to SHOOTING GALLERY)

(1 TO POS.B, SHOOTING GALLERY)

289. 4 (G) 26. INT SHOOTING GALLERY. NIGHT.

LOW M.C.U. GONCHAROV.

BOOM C-1

SLOW PULL OUT to 2-S with CALLAN L.

SEE MERES' LOWER HALF ENTER ABOVE.

MERES: Bunin's gone.

CALLAN: Who'd have guessed!

PAN L. with MERES to LOSE CALLAN & GONCHAROV.

DRING MERES ROUND R. for 3-S.

MERES: Hunter's taking it very calmly.

CALLAN: He needs to, mate.

MERES: And Truman's dead.

MERES hits GONCHAROV.

As he SLUMPS, TILT DOWN with him.

290. 1 (B)

C.M.S. CALLAN.

CALLAN: What's the point?

291. 4 (G) F/X: WALL TELEPHONE BUZZES.

3-S, CALLAN, PART of GONCHAROV + MERES going to PHONE.

(1 TO POS.D, COUNTRY HOUSE LIVING ROOM)

MERES: Meres.

± BOOM A-1

HUNTER (V/O): I've been on to Special Branch, Meres. They'll look after Goncharov. Bring him upstairs, will you? They'll be along in a minute.

Preview 2

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(On 4, Shot 291)

MERES: Right, sir.

(V/O)
HUNTER: / Goncharov's said nothing, I suppose?

MERES: No, sir. Nothing.

(V/O)
HUNTER: / Give me Callan.

MERES: Yes, sir. (+ ad lib. to Goncharov)

CALLAN: Sir?

FAV. CALLAN as MERES takes GONCHAROV out L.

HUNTER (V/O): We're going back to the country, Callan. Tonight. Bunin won't come here, obviously.

CALLAN: Do you need to go, sir?

292. 2 (B)
M.C.U. HUNTER.

27. INT. HUNTER'S OFFICE. NIGHT.

(BOOM A-1)

HUNTER: If, as you said, he's come to kill me, I'm the only one who'll draw him.

± BOOM C-1

CALLAN (V/O): Couldn't you get Special Branch on to him?

HUNTER: Let's clear up our own mess, shall we?

293. 4 (G)
M.C.U. CALLAN.

28. INT. SHOOTING GALLERY. NIGHT.

(BOOM C-1)

TAPE

(2 TO POS.E, COUNTRY HOUSE LIVING ROOM)

CALLAN: (ON TAPE) I don't get you, mate. I really don't.

(T/C next)

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(On 4, Shot 293)

TELECINE (9)

AUSTIN PRINCESS with CALLAN, HUNTER & MERES driving & arriving at COUNTRY HOUSE.

CALLAN & MERES out with guns covering GARDEN.

HUNTER out & stops to speak to DRIVER.

(4 TO POS.L, COUNTRY HOUSE LIVING ROOM)

HUNTER & MERES into HOUSE.

CUT TO BUNIN in SHRUBBERY.

CUT TO L.S. HOUSE. CALLAN goes in, CAR drives off. (1'15")

T/C (9) EXT. ROAD & COUNTRY HOUSE. NIGHT.

S.O.F.

CALLAN: All right. All right, sir.

HUNTER: You can put the car away, but stay on call.

294. 5 (D) (HALL)

WIDE on HALL with HUNTER at BOTTOM OF STAIRS.

MERES comes from d/s L. & round R, together with CALLAN coming u/s.

THEY CONVERGE on HUNTER & MOVE R. twds DOOR.

CALLAN stops HUNTER -

- & then GOES IN.

29. INT. COUNTRY HOUSE. NIGHT.

BOOM B-4

GRAM F/X: DISTANT COUNTRY NIGHT NOISES (thru scene)

CALLAN: Excuse me, sir, we may ask for trouble, but we never walk right into it.

295. 2 (E) (LIVING ROOM)

LOOSE on ROOM, fav. CHESS-SET f/g.

BOOMS A-3, C-2

Preview 4

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(On 2, Shot 295)

DEVELOP with CALLAN coming fwd. & R. to WINDOW, u/s again to DOOR -

/LIGHTS ON as CALLAN goes to SWITCH/

CALLAN: All right, Meres.

- to admit HUNTER & MERES.

296. 4 (L) (As Meres moves)
3-S, CALLAN, HUNTER + MERES coming R. f/g.

HUNTER: I'm going to have a Scotch.

MERES: I won't, sir, thank you.

297. 2 (E)
2-S, CALLAN & HUNTER coming f/g R.

CALLAN: I'd like a cup of coffee./

(4 TO POS.M, HALL)

HUNTER: Pity there isn't a three-handed chess game./

298. 3 (G)
M.C.U. CALLAN.

TAPE

CALLAN: (ON TAPE) Bliney, not another one!/

299. 1 (D)
M.L.S. MERES coming d/s.

PULL BACK SLIGHTLY to BRING CALLAN & HUNTER in for 3-S.

HUNTER: Don't you drink, Callan?

CALLAN: One of us has to keep awake, sir.

PAN HUNTER u/s R. of MERES.

CALLAN rejoins L. of HUNTER.

HUNTER: Great!

CALLAN: And please don't do that, sir. That's asking for trouble./

299A. 2 (E)
2-S, CALLAN/HUNTER.

HUNTER comes fwd.

HUNTER: I'm told you're the two best men I've got. I've every confidence.

(CONTD.)

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(On 2, Shot 299A)

PAN HUNTER L. to sit, & LOSE CALLAN.

HUNTER: (CONTD.) Dunin's alone, gentlemen. Even if he gets one of you, the other will deal with him before he can get to me. I'm quite safe. It's the only way, Callan./

300. 1 (D)
2-S, CALLAN/MERES looking L.

We must draw him out. It's a gesture to the KGB, if you like./

301. 2 (E)
M.C.U. HUNTER.

We must play the game their way. But win./

302. 3 (G)
M.C.U. CALLAN.

CALLAN: I hardly think it's a game, sir. If you lose, you're dead./

303. 2 (a/b)
(M.C.U. Hunter)

T A P E R U N

(2 TO POS.G, COUNTRY HOUSE DOORWAY; 3 TO POS.L, EXT. COUNTRY HOUSE)

(RE-SET ACTORS, LIGHTS, ETC.)

TELECINE (10)
PANNING SHOT X SHRUBBERY. (0'09")

T/C (10) EXT. COUNTRY HOUSE GROUNDS. NIGHT.

S.O.F.

304. MIX 1 (D)
M.S. HUNTER.

PAN R. to MERES, then CALLAN who takes a STEP fwd.

30. INT. COUNTRY HOUSE LIVING ROOM. NIGHT.

GRAM F/X contd.

BOOMS A-3, C-2

CALLAN: Blimey, it's half past two!

T A P E R U N (to RE-CUE TELECINE)

(T/C next)

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(After tape run):

TELECINE (11) — T/C (11) EXT. COUNTRY HOUSE GROUNDS. NIGHT.

PAN X BUSHES & UP to CAT. (0'08") — S.O.F.

305. 1 (D) (LIVING ROOM) — 31. INT. COUNTRY HOUSE. NIGHT. — BOOMS A-3, C-2

M.S. HUNTER.

PULL BACK to FIND MERES R. f/g in 2-S.

SEE CALLAN open REAR DOOR.

GRAM F/X contd. — GRAMS: CLOCK STRIKES FOUR.

306. 4 (M) (HALL)

SEE CALLAN in CORRIDOR. — 1ST FISH-POLE

MIX TELECINE (12) — T/C (12) EXT. GROUNDS. DAY. — MUTE

PAN X GARDEN. (0'17")

GRAM F/X: MORNING BIRDS.

GRAMS: FOOT-STEPS (WILD TRACK from FILMING)

307. 5 (D) (HALL) — 32. INT & EXT. COUNTRY HOUSE. DAY.

WIDE on HALL with CALLAN u/s by WALL.

HE RISES & comes to DOOR.

ZOOM IN on HIM.

BOOM B-4

GRAMS: FOOT-STEPS (contd.)

308. 2 (G) (EXT. DOORWAY)

C.M.S. CALLAN opening DOOR.

FAST PAN to POSTMAN L. — 2ND FISH-POLE

Preview 3

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(On 2, Shot 308)

309. 3 (L) (EXT. DOORWAY)
2-S, POSTMAN/CALLAN.

CALLAN: I'll take that.

TAPE RUN

(2 TO POS.E; 3 TO POS.G,
COUNTRY HOUSE LIVING ROOM)

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310. 1 (D) 33. INT. COUNTRY HOUSE LIVING ROOM. DAY.
LOOSE on EMPTY CHAIR (Hunter's) with MERES R.

GRAM F/X: COUNTRY MORNING SOUNDS (thru scene)

BOOMS A-3, C-2

CALLAN'S FEET ENTER u/s.

CALLAN: Where the hell is he?

TILT with MERES' JUMP to 3-S with HUNTER at L. DOOR.

HUNTER: I hope we haven't wasted the night, gentlemen./

311. 3 (G)
C.M.S. CALLAN.

CALLAN: Don't do that again, sir - please!/

312. 1 (a/b)
(3-S)

HUNTER: Victim of advertising, Callan. I like it. Meres, tell the driver I'll be ready to leave in half an hour - and get on to the office. Tell them I'll be in by ten-thirty./

313. 3 (G)
2-S, CALLAN + MERES going to PHONE R.

MERES: Do you want to talk to Special Branch, sir?/

314. 2 (E)
C.M.S. HUNTER

Preview 1

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(On 2, Shot 314)

HUNTER: We'll leave it till we get back. It's half past eight. I'm going for a bath.

315. 1 (D)
M.S. CALLAN.

PAN him L. to 2-S with HUNTER.

And please don't come with me, Callan. I can scrub my own back, thank you.

316. 3 (G)
M.C.U. MERES.

MERES: Hallo? Meres ...

T/C (13) EXT. GROUNDS. DAY. S.O.F.

TELECINE (13)
CALLAN looks round GARDEN.

He hears, then sees GARDENER.

CALLAN: 'Morning, Tom!

GARDENER waves & exits L. (0'54")

317. 1 (E) (LIVING ROOM) 34. INT. COUNTRY HOUSE. DAY.
3-S, HUNTER entering L, MERES f/g C, CALLAN R. b/g.

GRAM F/X: COUNTRY MORNING SOUNDS (contd.)

BOOMS A-3, C-2

HUNTER: Sorry to have kept you both up all night. As you said, Callan, Bunin can't be trusted. He's not even predictable.

318. 5 (D) (CORRIDOR)
SEE CALLAN u/s R. of CORRIDOR.

HUNTER & MERES emerge from R.

1ST FISH-POLE

GRAMS: CAR ARRIVING ON DRIVE.

CALLAN: The car's here, sir.

(T/C next)

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(On 5, Shot 318)

HUNTER: Good. (PAUSE) I'm leaving you here for twenty-four hours, Callan, just in case. Good luck.

MERES: Excuse me, sir -

HOLD FRAME as they move L.

T/C (14) EXT. GROUNDS. DAY. S.O.F.

TELECINE (14)

BUNIN (as DRIVER) gets out of AUSTIN PRINCESS & polishes wing.

MERES out of HOUSE & looking round GARDEN & FACADE of HOUSE.

HE MOTIONS HUNTER out of HOUSE.

SEE HUNTER in WING MIRROR & BUNIN draw GUN.

PAN UP to C.S. BUNIN.

319. 4 (M) 35. INT. COUNTRY HOUSE CORRIDOR. DAY.

L.S. CALLAN.

He RUNS into PROFILE C.U.

GRAM F/X contd. 1ST FISH-POLE

(EXT. GROUNDS. DAY.) S.O.F.

TELECINE (14) (contd.)

CALLAN breaks WINDOW & FIRES.

F/X: 5 SHOTS.

BUNIN falls backwards over BONNET.

HUNTER & MERES, then CALLAN cluster round.

HUNTER: You'd better drive, Meres.

CALLAN & MERES move BUNIN to VERGE, MERES gets into CAR.

(Preview 1 & Caption Scanner)

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(On T/C)

HUNTER calls CALLAN to CAR WINDOW.

HUNTER: (CONTD.) Get back as soon as you can, Callan, when you're cleared up. Oh, and Callan - thank you.

CAR drives away, CALLAN watches it go, then turns & PICKS UP CAT.

CALLAN: He must have nine lives, mate. And he's going to need them all!

He continues to fondle cat. (2'13")

GRAMS: THEME (to end)

320. 1

"CALLAN" CLOSING CAPTION.

SUPERIMPOSE CAPTION SCANNER

(1) Callan - EDWARD WOODWARD

(2) Hunter - MICHAEL GOODLIFFE

(3) Meres - ANTHONY VALENTINE
Lonely - RUSSELL HUNTER

(4) Bunin - DUNCAN LAMONT
Hanson - JOHN SAVIDENT

(5) Hunter's Secretary - LISA LANGDON
Truman - DOUGLAS FIELDING

(6) Goncharov - GEORGE GHENT
Customs Officer - JON CROFT

(7) Associate Producer, JOHN KERSHAW

(8) Designed by NEVILLE GREEN

(9) Producer, REGINALD COLLIN

(10) Directed by PETER DUGUID

FADE OUT SCANNER & CAM.1

FADE UP SLIDE (if available)

THAMES TV PRODUCTION

FADE SOUND & VISION

PAD/25.2.68.

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